

SHAKESPEARE, MUSICAL COMEDY AND FARCE LEAD PLAYBILLS

Margaret Anglin Given First Big Role By Richard Mansfield

Has Achieved Many Artistic Triumphs—"Oh! Oh! Delphine" Promises to Break Speed Limit—Julian Eltinge in New Farce.

By JULIA CHANDLER MANE.

The pre-Lenten season invites the world and his wife to a full measure of enjoyment in leading local theaters, the current week promising so wide a range of entertainment that taste for the classics as well as that which inclines toward rollicking fun may be equally satisfied.

To the discriminating patron of the theater the announcement of Miss Margaret Anglin in three of Shakespeare's most familiar and delightful comedies at the Belasco Theater cannot fail to elicit interest, not only because Shakespearean revivals are the order of the day, but because the dramatic achievements of Miss Anglin since she made her New York debut with the late Richard Mansfield in "Cyrano de Bergerac" have been so imbued with the artistry of dramatic expression that the announcement of any undertaking on her part is of exceptional importance to those who place the stage on the same plane with other high and vital arts.

In connection with Miss Anglin's New York triumph in the exacting role of Roxane in the Rostrand dramatic poem there is a story so typical of the late Mr. Mansfield's cynical humor that it is well worth reciting.

During the New York run of "Cyrano de Bergerac" Miss Anglin remained with the company in the role which she had created, but shortly after the drama went on tour she suddenly disappeared and no explanations were offered. Conjectures concerning the correct solution of the mystery ran riot, but it was not until a letter written by Mr. Mansfield in 1902 to the editor of the Chicago Tribune was unearthed that the reason of Miss Anglin's unexplained retirement from the Mansfield fold was understood. "The document which is so characteristic of the late incomparable actor's wit," runs as follows:

"Virginia Hotel, Chicago, Ill., Oct. 5, 1902. "Editor of The Tribune: My attention has been called to the continual reference to Miss Margaret Anglin and the usual innuendoes as to why she severed her connection with my company. The facts are well known to Mr. A. M. Palmer, Mr. Paul Wilschach and others. Miss Anglin, who played Roxane in "Cyrano de Bergerac" very charmingly, immediately after her marked success in this role received an offer of twice the sum I had contracted to pay for her services, and she accepted the offer.

"I am sorry that the facts are so simple and uninteresting, really almost sordid, but it is true. It would have been more exciting, and no doubt more agreeable, to have been able to relate how the poor creature was taken by the hair and dragged about the stage, or how she was, after a stormy recital, kidnapped and confined in a dark room where the monster squinted at her through the key hole punctuated every fifteen minutes, or how she was sandwiched between boards (like the lady in Tolstoy's rustic tragedy) whilst the beast sat upon her and read his prayer-book, and then how she escaped, but ever after refused to reveal the mystery of her sufferings for fear of the vengeance of the blood-thirsty tyrant.

"Faithfully yours,
"RICHARD MANSFIELD."

Following her engagement with Mr. Mansfield, Miss Anglin's advancement in her art was continuous until, in 1906, she had the distinction of introducing to the theater-going world the late Prof. William Vaughan Moody and his wonderful play, "The Sabine Woman," which was subsequently renamed "The Great Divide," in which play the actress shared starring honors with Henry Miller. It was in 1906 that Miss Anglin accepted the suggestion of touring Australia in a round of plays, including the three comedies of the immortal bard in which she will be seen here this week, and in which she has won such a notable success in Canada during the present dramatic season, through her happy combination of histrionic gifts which have enabled her to sound the depths of tragedy, as well as climb the heights of comedy.

The many Shakespearean revivals of last season, and the still greater number of the present dramatic year (made possible by the enthusiastic patronage of the public) is proof enough in itself that the wall that has so often been heard that players want nothing but trash is without foundation. Nor is the increasing popularity of the Elizabethan bard confined only to the boards, for publishing concerns throughout the country report that, during the past year, no three years the demand for Shakespeare has almost doubled that of the preceding decade.

And as for the stage—well there has never been a period in its history when interest in Shakespearean drama has been so acutely manifested as now.

In direct antithesis to classical drama comes the long-heralded "Oh! Oh! Delphine" to the National this week, promising an effervescent and delectable entertainment which gallops along at the usual high rate of speed achieved by a pot-pourri of French farce set to music, rollicking comedy, and terpsichorean art. C. S. McLeilan has been accorded a remarkably successful achievement in the book and lyrics of the piece, which is cause for no surprise, for Mr. McLeilan is past master at this sort of thing. Under the pseudonym of Hugh Morton he gave us "The Belle of New York," and other memorable New York "Casino shows." He delved into serious drama when he wrote "Leah Kleschna," returning to the musical comedy field with "The Pink Lady." The felicity of his lyrics, Gilbertian in their delectable prosodic effects, was duly praised in that production.

Ivan Caryll has again combined his forces with those of Mr. McLeilan (as he declared to have scored an even greater success in his music for "Oh! Oh! Delphine" than he did in the former place, which is saying a great deal, for there have been recent triumphs in the musical comedy of recent years so pronounced as that of "The Pink Lady."

In a little talk which I had last season with Julian Eltinge, during his last

appearance here in "The Fascinating Widow," he expressed his determination of eventually shaking off the shackles of female impersonation, not only because he aspires to the achievement of an equal reputation in straight comedy roles, but because the physical feat of acquiring the figure of a woman has become during the past year or two a most difficult and uncomfortable one for the impersonator, owing to an ever increasing tendency toward corpulency.

"The Crinoline Girl," which had a few try-out performances in Atlantic City last week, and which will receive its metropolitan premiere at the Columbia Theater tomorrow night, would seem to be a step in the direction of the fulfillment of the ambition of Mr. Eltinge, since it affords him the chance of a straight comedy role through the greater part of the play. His disguise as the Crinoline Girl is for detective purposes, and its necessity is of short duration.

The new starring vehicle for the popular star is a farce claiming an element of mystery, and to be built principally to tickle the risibilities of an audience.

The Week's Amusements.

Belasco—Margaret Anglin in Shakespearean Repertory.

The attraction at the Belasco Theater this week, with the usual matinees, will be Margaret Anglin and her company of Shakespearean players in a series of revival productions of three of the most charming comedies of the bard. The repertory and its order will be as follows: Monday and Thursday nights, and Wednesday matinee, "Twelfth Night," Tuesday and Friday nights and Saturday matinee, "As You Like It," Wednesday and Saturday nights, "The Taming of the Shrew." In each of the plays named Miss Anglin will be of course seen in the role of the heroine, viz: Viola, Rosalind, and Katharine.

The scenic accessories, costumes, lighting, and stage effects of Miss Anglin's repertory are said to be the most complete and elaborate ever given Shakespeare in this country. Special scenic equipment and costumes for each play were prepared from designs by Livingston Platt, artist, decorator, archaeologist, and technical stage director. Toward of a year was spent in preparing the settings and stage effects, and nothing was left undone to make them complete, distinctive, and artistic. One of the features of the revivals is the elimination of long and tedious waits between scenes and acts. Even the longest play in the repertory is reduced to the minimum of acting time, and in every instance the final curtain is down shortly after 11 o'clock.

It is important that the public should also understand the caliber of Miss Anglin's supporting company. Months previous to the beginning of rehearsals every available Shakespearean actor was considered for parts in the repertory and the leading members were selected with special reference to their training and experience in the classic drama and their respective fitness to the roles assigned them in the comedies named. The organization includes Fuller Melliell, MacLaren, Eric Blind, Ruth Holt Boucalt, Sidney Greenstreet, Lillian Thurston, Max Montrose, Florence Wollerton, Harrison Carter, Harry Barfoot, Margery Card, Wallace Widecombe, Max Fisher, George Currie, Howard Lindsay, Brandon Petera, Roy Cameron, E. T. Backus, and a score of others.

Columbia—Julian Eltinge in "The Crinoline Girl."

"The Crinoline Girl," Julian Eltinge's latest starring vehicle, will be the attraction at the Columbia this week. The piece is described as a melo-dramatic mystery farce of laughable complications. The book is by Otto Hauerbach, who has supplied for a long time a legitimate comedy role of ample proportions. The story of the piece, briefly, is this: Tom Hale (Mr. Eltinge), a rich young American in Europe, has gotten his name publicly connected with that of a Parisian dancer. This comes to the ears of his future father-in-law, Richard Anisley, who is entertaining Lord Bromleigh, and some friends at the Hotel de Beau Rivage at Lussane, Switzerland. Not alone does he forbid his daughter, Dorothy, to see Tom again, but also threatens to break the engagement between his nephew, Jerry Anisley, and Alice Hale, Tom's sister.

After many protestations on the part of Dorothy, Richard Anisley qualifies his ultimatum to Tom by offering to reinstate him in favor if he can earn \$10,000 unaided by his father.

He accepts the conditions, and in his effort for success is given a chance to appear disguised as girl in crinoline, and in the end wins the sweetheart for whom he goes through many embarrassing situations.

Mr. Eltinge is surrounded by a cast including Herbert Corbett, Charles Morrison, Walter Horton Herbert McKenna, James C. Spottawood, Joseph S. Marba, Herbert Cushman, Helen Luttrell, Maude Turner, Edna Whistler, Augusta Stolt, and others.

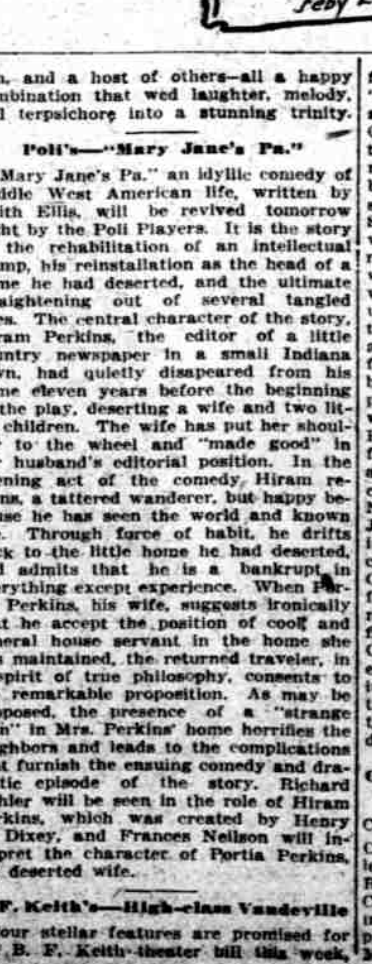
National—"Oh! Oh! Delphine."

"Oh! Oh! Delphine" comes to the National Theater tomorrow night with the same splendid company which delighted crowded audiences for a whole year in New York City. Ever lavish in their productions, Kiaw and Erlanger have been more than prodigal with their mounting of this, their last word in musical comedy. In fact the production gives evidence of the careful and harmonious treatment ever characteristic of this firm.

The story of the comedy was founded on the rollicking French farce, "Villa Primrose," and in its unfolding there is said to be a tenness of interest, a variation of character drawing and development, a picturesque and comedy power that made the production a remarkable one among musical plays. With lyrics and wit conceived by that American Gilbertian, C. S. McLeilan, and with music written by Ivan Caryll, the logical successor to Sullivan, local thespians will be more than entertained with this, the most important and artistically gratifying musical production of the year.

Among the popular song hits are "Oh! Oh! Delphine," "Allaballa Goo Goo," "Why Shouldn't You Tell Me That?" "Can We Ever Forget?" "The Maxim Girl," "Everything at Home Except Your Wife," and there's a waltz, a dreamy waltz, one that will charm and fascinate, and rock and sway you in its rhythmic tempo.

The cast includes Frank McIntyre, Scott Welsh, Octavia Brooke, Frank Doane, George Stuart Christie, George A. Beane, Alfred Fisher, Grace Edmund, Stella Hoban, Helen Raymond, Dolly Al-



CALENDAR OF THE WEEK.

Belasco—Margaret Anglin in Shakespearean Repertory.
Columbia—Julian Eltinge in "The Crinoline Girl."
National—"Oh! Oh! Delphine."
B. F. Keith's—High Class Vaudeville.
Gaiety—"Youth, Beauty, and Folly Company."
Cosmos—Vaudeville.
American—Vaudeville.
Garden—Feature Film.
Orpheum—Feature Film.

Casino—Vaudeville.

Alf Carlton, at the Casino Theater this week, will present his "Thirteen Girls in Blue," a souave aggregation noted for its whirlwind exhibition of plain and fancy drilling, marches, evolutions, wall-scaling, and military acrobatics. The act was a feature of a recent program at Hammerstein's, New York. Light entertainment of the enjoyable kind will be offered by Dick and Dixie, dashing comedians; H. V. Fitzgerald will present "What Happened in Mudville," a prologue offering in which he will feature his "forty faces." Doyle and White will sing pretty songs, and Fred Morton will give one of his own specialties. Added features include the surprise party tomorrow night, the country store at 8 and 10 o'clock Tuesday and Wednesday nights; the prize dancing contests Thursday night, and the carnival Friday night, with an entertaining series of selected film specialties at each performance.

Garden—Feature Films.

At Moore's Garden Theater today the main attraction will be a five-reel production of foreign manufacture entitled "The Secret of Adrianople." The program will also include a new Keystone comedy.

On Monday, Tuesday, Wednesday and Thursday, the attraction will be "Paid in Full," with Tully Marshall pictured in his original role of the ne'er-do-well.

In addition to Mr. Marshall the cast will include many of the performers who created the different roles in the initial production of the Eugene Walters play. It is the latest release of the All-Star Company, and has been staged under the personal supervision of the author himself. "In the Stretch," a racing melodrama, a newcomer in the realm of films, will be the principal attraction on Friday and Saturday. It is a heart-torest story with the race-track as the background. Intimate views are given of the paddock, grandstand, betting ring and the track itself with its eight galloping thoroughbreds. Phil Scoville, the noted jockey, essaying the principal part, succeeds in riding the horse The Dark Stranger to victory, thus bringing fortune to his sweetheart's father and winning her own fair hand in marriage. "The Garden Symphony Orchestra" will render appropriate musical accompaniments to these exclusive photographic features.

Orpheum—Feature Films.

Redecorated, refurbished and renovated the Academy of Music, renamed Moore's Orpheum Theater, and under the personal direction of Mr. Tom Moore, will throw open its doors tomorrow with a

Cosmos—Vaudeville.

A bill of high class features is promised at the Cosmos this week, headed by Nick Altrock and "Pork Chop" Evers, the baseball farceurs, in an absurdity featuring the antics and humor of baseball comedy, and Graham Moffat's own Scotch players in "A Concealed Bed," a little farcical offering by the author of "Bunty Pulls the Strings." Another feature will be Burt and Gidle, from

ford, Jennie Ross, and Lucia Cooper. Tom McRae is seen in the role of Smoke, a colored porter of very eccentric habits, while James Cooper appears as Gus Gruch. Cooper appeared in this role last season when with the Jersey Lilies company. Billy K. Wells wrote the lyrics and Cooper and McRae the book for this production.

Act one shows the flower store on Fifth avenue where the search for the blue rose involves many laughable situations, while act two is laid at the home of one of the principals, on the banks of the Hudson. Petronella, the violinist, will entertain the audience at intermission with popular airs.

National Today—"Joan of Arc."

This afternoon and tonight the New National Theater will offer for the first time in this city the great film production of "Joan of Arc," the Maid of Orleans. Made by the Savola Film Company, Turin, Italy, the story told is a graphic one.

On October 22, 1412, Charles VI died, leaving his kingdom, with the hand of his daughter, by the treaty of Troyes, to Henry V, King of England.

War had devastated France for more than a century, but her independence had never been so menaced before.

Masters of Guyenne, allied on one side to the Duke of Burgundy, supported on the other by the Duke of Brittany, the English held the north and the center of France as far as the Loire. Orleans, then besieged, opposed one last obstacle to their southward march; but the helpless city was on the point of yielding.

At that moment there rose up in an obscure village on the borders of Lorraine, a little peasant girl, Joan of Arc.

"I come on behalf of our Lord God," she said, "to save the kingdom of France." And she added: "It is for this that I was born." The holy maid was indeed born for this, for this also, basely betrayed to her enemies, she died amidst the horrors of the most cruel torture, abandoned by the King whom she had crowned and by the people whom she had saved.

Gaiety—Youth, Beauty and Folly

The Gaiety Theater offers James E. Cooper with the Beauty, Youth, and Folly Company, in a new two-act musical burlesque extravaganza called the "Blue Rose," as the attraction for this week. Cooper and McRae hold the two leading parts in the play, which is a list of principals including Dolly Webb, Joe Madden, George Thompson, Lottie Fitch-

the Jardin de Roof, New York, in "Dance Dementia."

A conception of their own in which are featured all the latest dance freaks and fads of ball room and drawing room. Mile. Emerie will appear in midair feats on the trapeze, with a novel costume transformation. Hugh Norton will give an exhibition of mimicry with musical instruments of all sorts, and "Dad" Lotzer, a famous "bones" in old time minstrelsy, will show the possibilities of that feature of a dark-face entertainment. The Pathe motion pictures of current events and the comedy photoplays are also a feature of the performance.

preliminary season of feature film productions.

The opening attraction will be "The Battle of Waterloo" in five parts. Produced on a scale of magnificence unparalleled in motion pictures it is in reality an historical document presenting the greatest battle of modern times. Five thousand actors, soldiers and supernumeraries, 3,000 mounted warriors add to the realism of the production, and above all arises the imperial figure of Napoleon installed in his desire for power, and many of the prominent episodes of his life are pictorially presented. Not only is the little giant of France shown in all of his varying moods, but many of the other leaders of that momentous conflict are produced with an accuracy of detail most startling in its realism.

There will be special musical accompaniments by the Orpheum Symphony Orchestra of ten carefully chosen soloists under the general direction of Prof. George B. Colgan.

American—Grand Opening.

Everything is in readiness for the opening of the American Theater tomorrow evening. The management has secured an array of high-class talent for the opening bill, including the Eddy Trio, in daring mid-air leaps and dives on the wire; Myers and Henry, said to be one of the funniest acts in vaudeville; Al White and Lew Orin, tourists, with nine singing and dancing girls; tuneful melodies and special scenery; Lexey and Lexey in up-to-the-minute songs and dances, and a variety of motion pictures. The house will be given daily, and the management will make it a special feature to cater to ladies and children.

The first benefit will be given for the Friendship Home, a fund of clubs, and will take place on Wednesday evening, February 11. The proceeds are to be given to the gymnasium fund of the home, in order to install a new gymnasium for the children.

MELBA-KUBELIK IN JOINT RECITAL

No managerial coup of recent years aroused such widespread comment as London Charlton's announcement last spring of his completion of arrangements through Messrs. Schulz-Curtis & Powell, of London, for a joint American tour of Madame Nellie Melba and Mr. Jan Kubelik. The combination of the greatest operatic soprano in the world and the greatest living violinist was so extraordinary, that at first the report was received with incredulity. On its truth, being substantiated by Mr. Charlton's formal announcement, the press from one end of the country to the other commented editorially on what was ventured to be the most daring concert venture of the decade.

Madame Melba and Mr. Kubelik have the assistance of such distinguished artists as Mr. Edmund Burke, the Canadian barytone; M. Gabriel Lapiere, pianist, and M. Marcel Moyse, flautist, all of whom will appear in the concert to be given at the Lyric Theater, Baltimore, Thursday evening, February 19, at 8 o'clock.